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A CATALOGUE  
OF  
BOOKS IN THE LIBRARY  
OF THE  
ROYAL ACADEMY OF ARTS  
LONDON.



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LONDON.



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OBSERVATIONS ON THE  
CONTENTS OF THE LIBRARY  
OF THE  
ROYAL ACADEMY OF ARTS.  
1877.

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THE Library of the Royal Academy of Arts, considered in relation to the didactic functions of the Institution, is necessarily of a special kind. Its scope should obviously be confined to the more important works illustrative of the history, the theory, and the practice of the Arts of Architecture, Sculpture, and Painting, exemplified in the standard volumes devoted to these several subjects which treat either on the remains of Greek and Roman Sculpture, or on the aggregation of Italian and German Picture, in which the higher and the nobler conceptions of religious thought and tradition are embodied, or on the later and more material directions of the mind and the technical excellences of the palette as they are exhibited in the Dutch and Flemish Schools.

As an Institution already exists which possesses a valuable library in reference to Architecture, it is not desired to compete with a collection which comprises works of every kind upon the study of that art, whether treating on the knowledge of its principles, its constructive science, or its pictorial and picturesque requirements. Any attempt to vie with a collection so vast in its several bearings, and so extensive in its range, when the limited space at the command of the Academy is borne in mind, would be futile. The more salient expressions only of the Architecture of Classic and Mediæval Ages may be traced here in the department of antiquities.

Sculpture in its highest forms is recorded in the published descriptions of the chief galleries and museums of Europe, and in the text books of some of the most distinguished dilettanti, who have brought to their undertaking great erudition and critical power. Of these Winckelman is the acknowledged leader, followed by Visconti, Cicognara, Clarac, and many German and French archæologists.

To those who question the use of a literature in Art, it may be replied that, while due acknowledgment has always been made of

the elevating and refining influence of the Fine Arts, it would be unreasonable to assert that the practice of these arts has been empirical—inexact and undefinable. Taste may be, and is, divergent and fluctuating, and fashion too frequently protrudes into undue estimation ephemeral conceits ; but we may on the other hand point to the Lectures of a Reynolds, whose essays, wherever in recent times the Fine Arts are in estimation, are accepted as the canons of criticism no less than as models of style.

The labours of the mediæval painter have found able exponents at the hands of ecclesiastics, who, whether contemporaneous or subsequent, had a close sympathy with the themes on which the artist expatiated. They gratefully recorded the achievements of men whose work was a powerful though indirect agent in promoting the influence of their Church, and we have thus been furnished with a copious literature upon Art in the Middle Ages, in essays, treatises, biographies, &c., that inform us as well of the constitution of the artist's mind as of his productions.

Nor is the artist himself always silent : his epistolary correspondence often furnishes us with particulars of his own inner and domestic life ; a favourable instance of which may be found in those letters of Michel Angelo Buonarroti, recently published by Milanese. Bottari, Della Valle, Gualandi, Gaye, and others have added to the stores of our knowledge by the publication of documents which have amplified, corrected, and enriched the page of Vasari and other biographers. The Dutch, the Flemings, and the French have also not been wanting in similar contributions with regard to their native artists, thus forming so many tributaries to the present state of our Art knowledge.

There is, then, no difficulty in accumulating volumes, but there is in finding accommodation for them. The history of the growth of the Library shows it to have been of slow progression. Consisting of but few volumes, it was at first deposited in a small apartment over the archway at Somerset House in the Strand, in a room looking from the north side of the courtyard into the Quadrangle. This was about the year 1769. Removed to Trafalgar Square in 1838, it was more spaciouly lodged in the ground-floor of the east end of the building now occupied by the National Gallery, and better lighted and ventilated. From this resting place the books were removed in 1875 to the apartment, originally built as a ball-room, which they now occupy in Burlington House, Piccadilly, and where it has been found possible to provide more liberal accommodation for the increasing requirements of the Library.

The space available is, however, daily diminishing, and here it is necessary to state the fact that within a few past years, at the suggestion of the present official, the attention of successive Councils has been called to the necessity of making the Library a factor in



the teaching power worthy of a College of Art; the office of Librarian to cease to be a perfunctory one, and become one in which opportunities should be utilised to acquire the best authorities for study. In these views the Librarian has been aided by the co-operation of the successive Councils. Selection has been a difficulty, for the facility with which large spaces can be filled with great numbers of volumes, if they have only reference to Fine Art, will not be considered a proper exercise of the Librarian's function. Nor will it, it is apprehended, be necessary to contend against the accumulation of ephemeral periodicals, &c., which can never be justly comprehended within the range of the literature of Fine Art.

The Etchings and Engravings at the present time in the possession of the Royal Academy represent the accumulations of more than a century; these do not, however, include the contents of such volumes as relate to works of art comprised in the public galleries of Europe, or other distinct collections, but consist of separate and independent prints engraved after subject pictures and portraits. Many are by British Engravers after British Painters; others after the most renowned masters of Continental Schools. Without resources and accommodation like those possessed by the Print Department at the British Museum, in which there are collections like those of Marc Antonio, Rembrandt, Hollar, and other celebrities, chronicled and annotated by Bartsch, Passavant, and Dumesnil, none but a National Museum could hope to comprehend a like assemblage of the results of the burin and the eau forte; nor could the pecuniary resources of the Royal Academy have acquired a similar collection of studies for Pictures and Drawings by Old Masters. In place, however, of these originals, it has been and is possible from time to time to substitute, by means of the agency of the autotype process, a very efficient method of affording information to the student in regard to the conscientious preparations made by his distinguished predecessors for the future accomplishment of his production.

The Library now (Christmas, 1877) comprehends nearly 4500 volumes, having grown since the year 1865, when the present official undertook the duties, from about 3000 volumes.

The number of separate Engravings has not greatly increased since the year 1865, the principal additions having been made by Mr. Cousins, R.A., who has presented impressions of most of his works. As a Catalogue of all these Engravings is in the course of compilation, a labour which will necessarily occupy time in its production, it is now only necessary to advert to it, and to add that conjointly an analytic index of the contents of the present Catalogue is also in preparation.

The recent Conference of Librarians in London was productive of the expression of many opinions on the method of arranging and cataloguing the contents of a library, the majority of which bore

testimony of individual experience derived from and adapted to the varied purposes of a reference or of a lending library. It has been here thought advisable for present purposes to commence with an alphabetical arrangement, aided by an elaborate system of cross references, upon, it is believed, an unprecedented scale of completeness. By this means, every proper name on the title of each book, whether of author, subject, editor, engraver or illustrator, is indexed in the alphabet. Under each country, town, or place is given a systematized reference to every work connected with the same; and care has been taken to group under the name of every artist the literature specially relating to him. It is hoped that the novelty in the classification under Catalogues, Galleries, and Museums will be found useful. It will be reserved for no distant date, as has been said, to publish an analytic classification of those contents under respective heads.

The importance of classified tables of contents it were a work of supererogation to insist on; the method of such arrangement or classification will necessarily vary, in compliance with the nature of the collection. For example, when compiling a list of works illustrating the manners, customs, and costumes of past times, the order of their chronology will be deemed the most fitting and most tangible arrangement for the purpose of reference.

A catalogue can at best never hope to be complete, for, as it has been justly observed, from the morrow after its publication the very first written entry of the latest addition renders imperfect the copy just printed.

Although the contents of the Library have been selected for the use of the Students and the Members, reference is not necessarily restricted to them. The Academy has always permitted reference to its shelves upon a proper introduction, when, from the accessibility of its position and the arrangement of its contents, it can be consulted without any unnecessary expenditure of time or any other delay.

And now the Librarian has a final and agreeable duty to perform in making acknowledgment of the valuable aid afforded by the Librarian of the Athenæum Club, H. R. TEDDER, Esq., who has compiled the present Catalogue and superintended its publication.

SOLOMON ALEXANDER HART, R.A.,  
*Librarian.*

ROYAL ACADEMY OF ARTS, BURLINGTON HOUSE,  
*December, 1877.*

CATALOGUE  
OF THE  
ROYAL ACADEMY LIBRARY.

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ABBATI (Niccolò). Pitture esistenti nell' Instituto di Bologna.  
*See* TIBALDI (Pellegrino).

ABECEDARIO PITTORICO.

*See* ORLANDI (P. A.).

ABELLE ITALIENNE; Recueil des meilleurs ouvrages d'art, publié à Rome sous la direction du Marquis Melchiorri, et en France par M. Mastraca, 1842. *Paris*, 1842. Folio. *Plates*.

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*See* BRUCE (J.). *Travels*.

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*See* BELGIUM.

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See DANCE (G.). Portraits of Royal Academicians.

See DAVIS (J. P.).

See [GWYNN (J.)].

See HOARE (Prince). Academic Annals.

— Academic Correspondence.

See [LANE (R. J.)]. Notes on as much of the Catalogue of the present Exhibition (1855) of the Royal Academy as relates to the works of the members.

See SHEE (Sir Martin Archer). On the claim of the public to be admitted gratis to the Royal Academy.

See SKAIFE (T.). Exposé of the R. Academy.

See STRANGE (Sir Robert). Inquiry into the rise and establishment of the R. Academy.

See WEST (Benjamin). Another word or two to those Royal Academicians who are Painters, on the re-election of B. West.

See [WILLIAMS (John)]. Anthony Pasquin.

— LECTURES, ADDRESSES, etc.

See BARRY (James).

See EASTLAKE (Sir C. L.).

See FLAXMAN (John).

See FUSELI (Henry).

See HOWARD (Henry).

See LAWRENCE (Sir Thomas).

See O'NEIL (Henry).

See OPIE (John).

See REYNOLDS (Sir Joshua).

See SHEE (Sir Martin Archer).

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See LECOY DE LA MARCHE (A.). L'Académie de France à Rome.

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See DIJON.

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See FLORENCE.

— Galleria dell' Accademia delle Belle Arti di Firenze.

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— Descrizione dell' Accademia delle Belle Arti di Firenze.

See CATALOGUES. Public Collections. Florence.

— — MILAN. Discorsi letti nella Reale Accademia di Milano.

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— — VENICE. Pinacoteca dell' Accademia Veneta.

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— Accademia Veneta.

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— Facsimile dei disegni originali dei maestri classici esistenti nella R. Accademia di Venezia.

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— SAXONY. DRESDEN. Verzeichniss der vom 3 August 1827 an in der Akademie der Künste zu Dresden öffentlich ausgestellten Kunstwerke.

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— SCOTLAND. Reports of the Royal Scottish Academy.

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See POETRY. British Poets; vol. 26.

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See SANDFORD (Francis).
- ALBERTI (Gio. Matteo). Giuochi festivi et militari, danze, serenate, machine, boscareccia artificiosa, regatta solenne, et altri sontuosi apprestamenti di allegrezza esposti alla sodisfattione universale dalla generosità d' Ernesto Augusto, duca di Brunsvich nel tempo di sua dimora in Venetia, il tutto descritto, e espresso con sue figure da Gio. Matteo Alberti. *Venetia, 1686. 4to, inlaid folio size. 13 plates, engraved by Alessandro della Via and A. Portio.*
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See VENUTUS (R.) et J. C. Amadutius. *Vetera Monumenta in Hortis Caelimontanis*.
- AMAND-DURAND (M.).  
See VAN DYCK (Ant.).



- AMÉ (Émile). Les Carrelages Émaillés du moyen-âge et de la renaissance, précédés de l'histoire des anciens pavages, mosaïque, labyrinthes, dalles incrustées. *Paris*, 1859. 4to. *Coloured plates and woodcuts.*
- AMERICA (North).  
*See* [GRANNIS (T. C.)].  
*See* HALL (Capt. Basil). *Travels in North America.*  
 — Etchings from Sketches made in North America.  
*See* HOLMAN (J.). *Voyage Round the World.*  
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- AMERICA (South). *See* HALL (Capt. B.). *Extracts from a Journal on the Coasts of Chili, Peru, and Mexico.*
- AMES (Joseph). *See* WREN (Sir C.). *Parentalia.*
- AMMAN (Jost). Koch und Kellermeisterei, daraus man alle Heimglichkeit des Kochens zu lernen hat, von allen Speissen wie man bereiten sol, sampt eines jeden essens wirkung—durch Meister Sebastian N. Röm. Key. M. gewesener Mundkoch. *Franckfurt am Mayn, bei Sigismund Fcyrabend*, 1581. Sm. 4to. 34 *plates and register.*
- Wapen des Heiligen Römischen Reichs Teutscher Nation, als Keyserlicher und Königlicher Mayestät, auch der Churfürsten, Fürsten, Grafen, Freyherrn, Rittern, und der mehrer Theil Stätt so dem Reich (in Teutschem Land gelegen) gehören und gehört haben. *Franckfurt am Mayn*, 1579. Folio. *Woodcuts (signed I. K.), representing men-at-arms carrying banners with coats-of-arms.*
- Clerus totius Rom. Ecclesiæ, h. e. Pontificiorum ordinum omnium omninò utriusque sexus habitus figuris expressus, et antehac adjectis Francisci Modii singulis octostichis, nunc autem oppositis Joann. Adami Loniceri rhythmis Germanicis nitidior in lucem denuo prolatus. *Franckfurt am Mayn*, 1661. 4to. *Woodcuts of costumes.*
- Jobst Amman, Zeichner und Formschneider, Kupferätzer und Stecher, von C. Becker, nebst Zusätzen von R. Weigel. *Leipzig*, 1854. Sm. 4to. *Woodcuts.*
- *See* MODIUS (Franciscus). *Pandectæ Triumphales.*
- AMORETTI (Carlo). *See* VINCI (Leonardo da). *Memorie storiche.*
- AMORINI (Marchese Antonio Bolognini). *Vite de' Pittori ed Artifici Bolognesi.* *Bologna*, 1842. 5 vols. in two, 8vo.
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*See* CAMPEN (Jacob v.). *Afbeelding van't Stadt - Huys van Amsterdam.*
- MUSEUM. *Notice des tableaux exposés au musée d'Amsterdam.*  
*See* CATALOGUES. *Public Collections.* *Amsterdam.*
- ANACREON. Anacréon; Recueil de Compositions, dessinées par Girodet, et gravées par Chatillon, avec la traduction en prose des odes par Girodet, publié par les soins de Becquerel et P. A. Coupin. *Paris*, 1825. 4to. 54 *plates.*

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ANDREA Vannucchi, detto del Sarto.

See SARTO.

ANDREWS (G. T.).

See JACKSON (J. G.) and G. T. Andrews.

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Catalogue de la collection célèbre de Tableaux de feu Jean Jules Angerstein [now in the National Gallery] contenant une gravure de chaque tableau, et accompagnée de notices par Jean Young. *Londres*, 1829. 4to. 41 *etchings. French and English text*.

— **BERNAL**.

See **CATALOGUES**. Private Collections. Bernal.

— **BERRY**.

Galerie de la Duchesse de Berry. École Française; Peintres modernes. Ouvrage lithographié sous la direction de F. de Bonnemaison. *Paris*, 1822. 2 vols. folio. 120 *plates*.

— **BEVILACQUA**.

See **VALESI** (Dion.). *Varie fabbriche di Verona* — alcune statue e busti della Galleria Bevilacqua.

## GALLERIES. Private.

— BLUNDELL.

See BLUNDELL (Henry). The Collection at Ince.

— BONAPARTE.

Choix de Gravures à l'eau-forte, d'après les peintures originales et les marbres de la Galerie de Lucien Bonaparte. *London, G. Miller, 1812. Folio. 142 plates.*

— BOTFIELD.

See CATALOGUES. Private Collections. Botfield.

— BOYDELL.

See CATALOGUES. Private Collections. Boydell.

— BOYER D'AGUILLES.

Recueil d'Estampes d'après les tableaux des peintres qui sont à Aix dans le cabinet de M. Boyer d'Aguilles gravées par Jacques Coelemans d'Anvers, avec une description de chaque tableau [par P. J. Mariette]. *Paris, 1744. 2 parts folio. 118 plates, first proofs before numbers.*

— BRIDGEWATER.

See GALLERIES. Private. Stafford.

— BRÜHL.

Recueil d'Estampes, gravées d'après les Tableaux de la Galerie et du Cabinet du Comte de Bruhl. 1<sup>re</sup> partie [la seule publiée]. *Dresde, 1754. Folio. Portrait and 50 plates.*

— BUCKINGHAM PALACE.

The Royal Gallery of Pictures, being a selection of the Cabinet Paintings in Her Majesty's Private Collection at Buckingham Palace. Published under the superintendance of John Linnell. *London, 1850. 4to. Engraved dedication, descriptive text, and 32 plates.*

See also CATALOGUES. Private Coll. Buckingham Palace.

— CHOISEUL.

Recueil d'Estampes gravées d'après les tableaux du cabinet de Monseigneur le Duc de Choiseul, par les soins de François Basan. *Paris, 1771. 4to. 127 plates.*

— CLUMBER.

See CATALOGUES. Private Collections. Clumber.

— COESVELT.

Collection of Pictures of W. G. Coesvelt, of London ; with an Introduction by Mrs. Jameson. *London, F. Carpenter and Son, 1836. 4to. Engraved title and 90 plates.*

— CROZAT.

Recueil d'Estampes d'après les plus beaux Tableaux et d'après les plus beaux desseins qui sont en France, dans les cabinets du Roy, le Duc d'Orleans, etc. [connu sous le nom de Cabinet de Crozat] divisé suivant les différentes écoles, avec une description de chaque tableau [par P. J. Mariette]. *Paris, 1729-42. 3 parts in 2 vols. folio. Plates.*

— Le même. [Seconde édition.] *Paris, 1763. 2 vols. folio. Plates.*

— DERBY.

See GALLERIES. Private. Knowsley.

## GALLERIES. Private.

## — DORIA.

See CATALOGUES. Private Collections. Doria.

## — FARNESE.

Galleriæ Farnesianæ Icones Romæ in ædibus Ducis Parmensis ab Annibale Carraccio coloribus expressæ.

See CARRACCI (Annibale).

## — FARNESE and FARNESINA.

See CATALOGUES. Private Collections. Farnese.

## — FAWKES.

See CATALOGUES. Private Collections. Fawkes.

## — FESCH.

See CATALOGUES. Private Collections. Fesch.

## — FINDEN.

The Royal Gallery of British Art. *London*, J. Hogarth, [n. d.], 2 vols. folio. 48 *proofs on india paper*.

## — GERINI.

Raccolta di stampe rappresentanti i Quadri più scelti de' sigg. Marchesi Gerini. *Firenze*, 1759. Vol. 1, folio (vol. 2 wanting). *French and Italian text*. 40 *plates*.

## — GIUSTINIANI.

See LANDON (C. P.). *Annales du Musée*.

## — GIUSTINIANI.

Galeria Giustiniana del Marchese Vincenzo Giustiniani. *Roma*, 1640. 2 vols. folio. 322 *plates (of antique statuary)*; *first impressions before the numbers*.

## — GROSVENOR HOUSE.

Catalogue of the pictures at Grosvenor House, London; with Etchings from the whole collection, and historical notices: by John Young. *London*, 1821. 4to. *Plates*.

## — GROVE HOUSE.

See CATALOGUES. Private Collections. Grove House.

## — HERCOLANI.

See HERCOLANI (Marchese Filippo).

## — HOUGHTON.

A set of Prints, after the paintings in the collection of the Empress [Catharine] of Russia, lately in the possession of the Earl of Orford, at Houghton [now in the Hermitage, St. Petersburg], with plans. *London*, J. Boydell, 1788. Vol. 1 (vol. 2 wanting), folio. 60 *plates*. *English and French text*.

## — KNOWSLEY.

Engravings of some pictures at Knowsley, by Hamlet Winstanley and others. [*London*, 1728-29.] Folio. 20 *plates and engraved dedication*.

See also CATALOGUES. Private Collections. Knowsley.

## — LAWRENCE.

Lawrence Gallery: a series of facsimiles of original Drawings by M. Angelo Buonarroti, selected from the collection formed by Sir Thomas Lawrence. *London*, 1853. (31 *plates*).—Lawrence Gallery: facsimiles of original Drawings by Raffaello da Urbino, selected from the collection formed by Sir T. Lawrence. *Ib.*, 1841. (30 *plates*.) 2 vols. folio bound in one.

## GALLERIES. Private.

## — LEICESTER.

Catalogue of a collection of Paintings by British Artists, in the possession of Sir John Fleming Leicester [afterwards Baron de Tabley], by William Carey; with occasional remarks by Sir Richard Colt Hoare. *London*, 1819. 8vo. *Frontispiece*.

Catalogue of Pictures by British Artists, in the possession of Sir John Fleming Leicester, Bt., with Etchings from the whole collection, including the pictures in his gallery at Tabley House, Cheshire, and accompanied with notices by John Young. *London*, 1825. 4to. 69 *etchings*.

## — LEIGH COURT.

Catalogue of the pictures at Leigh Court, near Bristol, the seat of Philip John Miles, with etchings, accompanied with notices: by John Young. *London*, 1822. 4to. 81 *plates*.

## — LEIGH PARK.

Notices [including the Pictures] of the Leigh Park estate, near Havant, [the seat of Sir George Thomas Staunton, Bt.]. *London*, 1836. 8vo. *Frontispiece*.

## — LEOPOLD William of Austria.

Le Grand Cabinet des Tableaux de l'Archi-duc Leopold-Guillaume, peints par des maîtres italiens et dessinés par David Teniers, dit le Vieux, et gravés sous sa direction. *Amsterdam*, 1755. Folio. *Portrait and 245 plates*.

## — LEUCHTENBERG.

Gemälde-Sammlung des Herzogs von Leuchtenberg in München, in Umrissen gestochen von J. N. Muxel. Zweite Ausgabe mit umgearbeitetem Texte von J. D. Passavant. *Frankfurt am Main*, 1851. 4to. 262 *plates engraved in outline*.

*See also* CATALOGUES. Private Collections. Leuchtenberg.

## — LICHTENSTEIN.

*See* CATALOGUES. Private Collections. Lichtenstein.

## — LONDON.

*See* JAMESON (Mrs. A.). Private Galleries of Art in London.

## — LONGFORD CASTLE.

*See* CATALOGUES. Private Collections. Longford Castle.

## — ORFORD.

*See* GALLERIES. Private. Houghton.

## — ORLEANS.

*See* GALLERIES. Public. Paris: Palais Royal.

## — PEMBROKE.

*See* GALLERIES. Private. Wilton House.

## — PEREIRE.

Galerie de MM. Percire; Catalogue des Tableaux de diverses écoles dont la vente aura lieu, Mars, 1872 [rédigé par Francis Petit, avec 50 eaux-fortes]. *Paris*, 1872. Royal 8vo. *Large paper*. 50 *etchings*.

## — POUILLAIN.

Collection de 120 Estampes, gravées d'après les tableaux et dessins qui composoient le Cabinet de M. Poullain, exécutée sous la direction de François Basan, graveur. *Paris*, 1781. 4to.

## GALLERIES. Private.

— POURTALÈS-GORGIER.

See MUSEUMS. Private. Pourtalès-Gorgier.

— PRAUN.

Dessains des meilleurs Peintres d'Italie, d'Allemagne, et des Pays-Bas, du Cabinet de M. Paul de Praun à Nuremberg, gravés d'après les originaux par Jean Théophile Prestel. *Nuremberg, 1776. Folio. 17 plates and engraved title.*

— QUANDT.

See CATALOGUES. Private Collections. Quandt.

— RICHELIEU.

See VULSON (Marc de). Les portraits des hommes illustres François qui sont dans la galerie du palais Cardinal de Richelieu.

— SARACINI.

See SIENA. Relazione delle cose più notabili nel palazzo e galleria Saracini.

— SPECK-STERNBURG.

Verzeichniss der Von Speck'schen Gemälde-Sammlung mit darauf Beziehung habenden Steindrücken herausgegeben und mit Bemerkungen begleitet vom Besitzer [Max von Speck-Sternburg]. [*Leipzig*] 1827. Folio. *Portrait and 24 plates.*

— STAFFORD.

Engravings of the Marquis of Stafford's Collection of Pictures in London [afterwards the Duke of Sutherland's, now the Bridgewater Gallery], arranged according to Schools, and in chronological order, with Remarks on each Picture. By William Young Ottley; the executive part under the management of Peltro William Tomkins. *London, 1818. 4 vols. in two, 4to. 304 plates.*

— STAUNTON.

See GALLERIES. Private. Leigh Park.

— STRANGE.

See CATALOGUES. Private Collections. Strange.

— STROGANOFF.

See CATALOGUES. Private Collections. Stroganoff.

— SUERMONDT.

See CATALOGUES. Private Collections. Suermondt.

— TABLEY.

See GALLERIES. Private. Leicester.

— TAYLOR.

British Gallery of Contemporary Portraits.

See TAYLOR (John).

— TENIERS.

See GALLERIES. Private. Leopold William of Austria.

— WALLACE.

See CATALOGUES. Public Coll. London: Bethnal Green Mus.

— WEST.

See WEST (Benj.). Gallery of pictures painted by him.

— WILSON.

Collection de John W. Wilson exposée dans la Galerie du Cercle artistique et littéraire de Bruxelles. *Paris, 1873. 4to. 68 etchings.*



## GALLERIES. Private.

## — WILTON HOUSE.

Description of the antiquities and curiosities in Wilton-House, illustrated with 25 engravings; with the Anecdotes and Remarks of Thomas, earl of Pembroke, now first published from the MSS. *Sarum*, 1786. 4to. 25 *plates*.

## — WINDSOR CASTLE.

*See* CATALOGUES. Private Collections. Windsor Castle.

## — WOBURN ABBEY.

*See* CATALOGUES. Private Collections. Woburn Abbey.

## GALLERIES. Public.

## — AMSTERDAM.

*See* CATALOGUES. Public Collections. Amsterdam.

## — ANTWERP.

*See* CATALOGUES. Public Collections. Antwerp.

## — BERLIN.

*See* CATALOGUES. Public Collections. Berlin.

## — BOLOGNA.

La Pinacoteca della Pontificia Accademia delle Belle Arti in Bologna, pubblicata da Francesco Rosaspina. *Bologna*, 1830. Folio. 72 *plates*.

*See also* CATALOGUES. Public Collections. Bologna.

## — BRUNSWICK.

Die Galerie zu Braunschweig in ihren Meisterwerken, nach den Originalgemälden radirt von William Unger, unter Mitwirkung von W. Bode, W. Bürger, Bruno Meyer, O. Mündler und G. F. Waagen, herausgegeben von Ernst Arthur Seemann. *Leipzig*, 1870. 4to. 18 *etchings*.

## — CASSEL.

Die Galerie zu Cassel in ihren Meisterwerken; Vierzig Radirungen von William Unger, mit einer Einleitung von Fr. Müller und erläuterndem Text von W. Bode. *Leipzig*, 1872. 4to. 40 *etchings and 4 woodcuts*.

## — DRESDEN. Academy.

*See* CATALOGUES. Public Collections. Dresden.

## — DRESDEN. Gallery.

Les principaux Tableaux de la Galerie Royale de Dresde, lithographiés d'après les originaux avec des Explications en allemand et en français par J. G. A. Frenzel, publiés par François Hanfstäengl. *Dresde*, 1836-49. 60 parts in 3 vols. folio. *Vellum paper. Plates on india paper*.

*See also* CATALOGUES. Public. Dresden.

## — DULWICH.

A series of 50 coloured plates, from the most celebrated pictures in that collection, executed by R. Cockburn. [*London, n. d.*] Folio. 50 *plates, mounted*.

## — DÜSSELDORF.

La Galerie Électorale de Dusseldorf, ou Catalogue raisonné et figuré de ses Tableaux, avec une Suite de 30 planches contenant 365 petites estampes d'après ces tableaux par Chrétien de Mechel; ouvrage composé par Nicolas de Pigage. *Basle*, 1778. Folio. *Text*.

## GALLERIES. Public.

- DÜSSELDORF.  
Estampes du Catalogue raisonné et figuré des Tableaux de la Galerie Électorale de Dusseldorf. *Basle*, 1778. Oblong folio. 30 *plates*.
- FLORENCE.  
*See* MUSEUMS. Public. Florence.
- FLORENCE. Academy.  
Galleria dell' I. e Reale Accademia delle Belle Arti di Firenze pubblicata con incisioni in rame da una Società Artistica ed illustrata da penne italiane. *Firenze*, 1845. Folio. *Plates*.  
*See also* CATALOGUES. Public Collections. Florence.
- FLORENCE. Gallery.  
Imp. e Reale Galleria di Firenze pubblicata con incisioni in rame da un Società sotto la direzione di Bartolini, Bezzuoli e Jesi ed illustrata da Ferdinando Ranalli. *Firenze*, 1844. Arranged in 4 vols. folio. *Large paper*. *Plates*.  
*See also* [CAMPIGLIA (G. D.)]. Ritratti de' più celebri professori di pittura esistenti nella Galleria di Firenze.  
*See also* CATALOGUES. Public Collections. Florence.
- FLORENCE. Gallery and Pitti Palace.  
Tableaux, Statues, Bas-Reliefs et Camées de la Galerie de Florence et du Palais Pitti, dessinés par Wicar et gravés sous la direction de C. L. Masquelier, avec les Explications par Mongez l'aîné. *Paris*, 1789-1807. 4 vols. in two, folio. 400 *plates*.
- FLORENCE. Pitti Palace.  
Pitture del salone imperiale del Palazzo di Firenze; si aggiungono le pitture del salone e cortile delle imperiali ville della Petraia e del Poggio a Caiano, opere di vari celebri pittori Fiorentini in tavole XXVI. date ora la prima volta in luce. *Firenze*, 1751. Folio. 28 *plates and engraved title*.  
L' Imp. e Reale Galleria Pitti illustrata per cura di Luigi Bardi. *Firenze*, 1837-42. 4 vols. folio. 500 *plates*.  
*See also* CACIALLI (G.). Disegni di fabbriche e ornati.  
*See also* CATALOGUES. Public Collections. Florence.
- FRANKFORT ON THE MAIN.  
*See* CATALOGUES. Public Coll. Frankfort on the Main.
- HAGUE (The).  
Les principaux tableaux du Musée Royal à La Haye, gravés au trait, avec leur description [par J. Steengracht van Oostkapelle]. *La Haye*, 1826-30. (*Plates*.) 4 parts.—Notice des Tableaux du Musée Royal à La Haye. *Ib.*, 1860. In one vol. 8vo.  
Musée Royal de la Haye lithographié. *Amsterdam*, 1830-33. Folio. 60 *plates on india paper*. *French and Dutch text*.  
*See also* CATALOGUES. Public Collections. Hague (The).
- LILLE.  
*See* CATALOGUES. Public Collections. Lille.
- LONDON.  
*See* JAMESON (Mrs. A.). Handbook to public galleries.
- LONDON. Foundling Hospital.  
*See* CATALOGUES. Public Collections. Foundling Hospital.

## GALLERIES. Public.

- LONDON. National Gallery.  
Engravings from the Pictures of the National Gallery [by J. Burnet and others, with Descriptions in French and English by J. Burnet]. *London*, 1840. Folio. *Large paper proofs*. 29 *plates*.  
*See also* CATALOGUES. Public Collections. *London*: National Gallery.  
*See also* GALLERIES. Private. Angerstein.
- LONDON. National Portraits on Loan.  
Exhibition of National Portraits on loan to the South Kensington Museum: Galleries and Bays of the National Portrait Exhibition, 1866, shown in 77 photographs. *London, Arundel Society*, 1867. Oblong 4to. 77 *photographs*.
- LONDON. Soane Museum.  
*See* SOANE (Sir J.). Description of his house and museum.
- LONDON. South Kensington Museum.  
*See* CATALOGUES. Public Collections. *London*: S. K. M.
- LYONS.  
*See* CATALOGUES. Public Collections. *Lyons*.
- MADRID.  
Coleccion litografica de Cuadros del rey de España Don Ferdinando VII., litografiada por hábiles artistas bajo la direccion de Dn. José de Madrazo. *Madrid*, 1826-32. 2 vols. in four, folio. 203 *lithographs on india paper*.  
*See also* CATALOGUES. Public Collections. *Madrid*.
- MILAN.  
Pinacoteca del Palazzo Reale delle Scienze e delle Arti di Milano, pubblicata da Michele Bisi, col testo di Robustiano Gironi. *Milano*, 1812-33. 3 vols. folio. *Plates*.
- MUNICH. Gallery.  
*See* CATALOGUES. Public Collections. *Munich*.
- MUNICH. Pinacotheca, and Schleissheim Gallery.  
Pinakothek zu München und Gemälde-Gallerie zu Schleissheim in lithographirten Abbildungen, herausg. von Piloty und Loehle. *München* [*s. a.*]. Royal folio. *Plates*.  
*See also* CATALOGUES. Public Collections. *Munich*.
- NAPLES.  
*See* MUSEUMS. Public. *Naples*: Museo Borbonico.
- NEW YORK. Metropolitan Museum.  
*See* CATALOGUES. Public Collections. *New York*.
- PARIS. Louvre.  
Tableaux du cabinet du Roy (Louis XIV.) [avec la description par André Félibien]. Première partie. *Paris*, 1679. Folio. 37 *plates*.  
Le Musée Français, Recueil complet des Tableaux, Statues et Bas-Reliefs, qui composent la Collection Nationale; avec l'explication des sujets et des Discours historiques par S. C. Croze-Magnan, E. Q. Visconti, et T. B. Éméric-David, publié par Robillard-Peronville et Pierre Laurent. *Paris*, 1803-1809. 4 vols. folio. *Plates*.

## GALLERIES. Public.

## — PARIS. Louvre.

Le Musée Royal publié par Henri Laurent, ou Recueil de Gravures d'après les plus beaux tableaux, statues, et bas-reliefs de la Collection Royale, avec description des sujets [par E. Q. Visconti, Guizot et le comte de Clarac]. *Paris*, 1816-18. 2 vols. folio. 161 *plates*.

Les Émaux de Petitot du Musée Impérial du Louvre; Portraits de personnages historiques et de femmes célèbres du siècle de Louis XIV. gravés au burin par L. Ceroni [accompagnés d'études littéraires]. *Paris*, 1862-64. 2 vols. 4to. 50 *plates*.

*See also* CATALOGUES. Public Collections. Paris.

*See also* LANDON (C. P.). *Annales du Musée*.

## — PARIS. Luxembourg.

La Galerie du Palais du Luxembourg peinte par Rubens, dessinée par les Sieurs Nattier, et gravée par les plus illustres graveurs du temps. *Paris*, 1710. Folio. *Portrait and 25 plates*.

## — PARIS. Palais Royal.

Galerie du Palais Royal, gravée d'après les tableaux des différentes écoles qui la composent, par J. Couché, avec un abrégé de la vie des peintres et une description historique de chaque tableau par l'abbé de Fontenai. *Paris*, 1786-1808. 3 vols. folio. *Plates*.

*See also* BARRY (J.). *Remarks on the principal Paintings of the Orleans Gallery*—[in his Works].

## — PARMA.

*See* CATALOGUES. Public. Parma.

## — ROME.

*See* CATALOGUES. Public Collections. Rome: Campidoglio.

*See* MUSEUMS. Public. Rome.

## — ST. PETERSBURG. Hermitage.

Galerie de l'Hermitage, gravée au trait d'après les plus beaux tableaux qui la composent, avec la description historique [en français et en russe] par Camille de Genève, publiée par F. X. Labensky. *St. Petersbourg*, 1805. 2 vols. in one vol. 4to. 74 *plates and portrait of the Empress Catharine*.

*See also* GALLERIES. Private. Houghton.

## — SCHLEISSHEIM.

*See* CATALOGUES. Public Collections. Schleissheim.

*See* GALLERIES. Public. Munich: Pinacotheca.

## — TURIN.

La Reale Galleria di Torino illustrata da Roberto D'Azeglio. *Torino*, 1836-46. 4 vols. folio. *India proofs before letters*.

## — VENICE. Academy.

*See* CATALOGUES. Public Collections. Venice.

## — VENICE. Pinacotheca.

Pinacoteca della Imp. Reg. Accademia Veneta delle Belle Arti, illustrata da Francesco Zanotto. *Venezia*, 1830-34. 2 vols. folio. 100 *plates and numerous vignette portraits of artists*.

## GALLERIES. Public.

## — VIENNA.

Prodromus oder Vor-Licht des eröffneten Schau- und Wunder-Prachtes aller deren an dem kaiserl. Hof in Wienn sich befindlichen Kunst-Schätzen und Kostbarkeiten, sonderheitlichen deren Schildereyen, Gemählden, Statuen, Bild-Säulen und anderen, in das Kupfer gebracht, nebst einer Einleitung; herausgegeben von Francisco de Stampart, und Antonio de Brennern. *Wienn*, 1735. Folio. 30 *plates*.

## — VIENNA. Ambras Museum.

See CATALOGUES. Public Collections. Vienna.

See MUSEUMS. Public. Vienna.

## — VIENNA. Belvedere Gallery.

Galerie Impériale-Royale au Belvédère à Vienne d'après les dessins de Sigismond de Perger, gravée par différents artistes, avec un texte explicatif [en français et en allemand] publiée par Charles Haas. *Vienn*e, 1821-28. 6 vols. 4to. 240 *plates*.

See also CATALOGUES. Public Collections. Vienna.

GALLONIO (Antonio). Trattato degli Instrumenti di Martirio e delle varie maniere di martoriare usate da' gentili contro i christiani. *Roma*, 1591. First edition. 4to. *Plates by Ant. Tempesta*.

## GALT (John).

See WEST (Benjamin). Life.

GAMBARA (Lattanzio). Della vita e delle pitture di L. G., Memorie storiche di Federico Nicoli Cristiani; aggiuntevi brevi notizie intorno a' più celebri ed eccellenti pittori Bresciani. *Brescia*, 1807. 8vo. *Portrait*.

## GANDON (James). Vitruvius Britannicus.

See CAMPBELL (Colin).

## GANDY, afterwards Deering, R.A. (John Peter).

See GELL (Sir W.) and J. P. Gandy. Pompeiana.

GANDY (Michael) and Benjamin Baud. Architectural Illustrations of Windsor Castle; with an account of that edifice by John Britton. *London*, 1842. Folio. *Plates*.

## GARTH (Sir Samuel). Poetical Works.

See POETRY. British Poets; vol. 27.

## — Translation of Ovid.

See OVIDIUS Naso (Publius).

GAUGER (Nic.). Fires improved: or a new method of Building Chimnies so as to prevent their smoking, made English by J. F. Desaguliers. Second edition, with Appendix. *London*, 1736. 8vo. 10 *plates*.

## GAULT de Saint-Germain (Pierre Marie). Vie de N. Poussin.

See POUSSIN (Nicolas).

GAUTIER (Hubert). Traité de la construction des Chemins. Troisième édition, augmentée. *Paris*, 1755. 8vo. *Frontispiece and 6 plates*.

- GAUTIER (Hubert). *Traité des Ponts, où il est parlé de ceux des romains et de ceux des modernes; et une Dissertation sur les culées, piles, voussiers, et poussées des Ponts. Quatrième édition, augmentée. Paris, 1765. 8vo. Frontispiece and 30 plates.*
- GAVARD (Charles).  
*See GALLERIES. Private. Aguado.*
- GAY (John). *Poetical Works.*  
*See POETRY. British Poets; vols. 32 and 33.*
- GAYÁNGOS (Pascual de). *Translation of the Inscriptions at the Alhambra, with a notice of the Kings of Granada.*  
*See JONES (Owen). The Alhambra.*
- GAYE (Giovanni). *Carteggio inedito d' Artisti dei secoli XIV. XV. XVI. pubblicato ed illustrato con documenti pure inediti da Giov. Gaye. Firenze, 1839-41. 3 vols. 8vo. Facsimiles.*
- GEDDES, A.R.A. (Andrew). *Memoir of the late Andrew Geddes, by Adela Geddes. London, 1844. 12mo.*  
 — *Etchings, with biographical notice by D. Laing.*  
*See WILKIE (Sir D.) and A. Geddes. Etchings.*
- GEDOYN (Nic.).  
*See PAUSANIAS. Voyage de la Grèce.*
- GELÉE, called le Lorrain (Claude).  
*See CLAUDE.*
- GELL (Sir William) and John P. Gandy. *Pompeiana: or the topography, edifices, and ornaments of Pompeii. London, 1817-19. 8vo. Vignettes and 77 plates.*
- GENOA.  
 — ARCHITECTURE.  
*See RUBENS (P. P.). Palazzi di Genova, con le loro piante ed alzati.*  
 — LIVES OF ARTISTS.  
*See SOPRANI (Raffaello). Vite de' pittori, scultori, ed architetti Genovesi.*
- GEORGE (M.).  
*See CATALOGUES. Private Collections. Fesch.*
- GEORGE III. and Q. Charlotte. *Coronation.*  
*See THOMSON (R.). Coronation of the Kings and Queens of England.*
- GEORGE (Ernest). *Sketches, German and Swiss: being pen-and-ink drawings, transferred by Cowell's anastatic process. London, 1870. Folio. 44 plates on india paper.*  
 — *Etchings on the Mosel, with descriptive letterpress. London, 1873. Folio. 20 plates on india paper.*  
 — *Etchings on the Loire and in the South of France, with descriptive letterpress. London, 1875. Folio. 22 plates on india paper.*
- GEORGIA.  
*See PORTER (Sir R. K.). Travels.*
- GÉRARD (Charles). *Les Artistes de l'Alsace pendant le moyen-âge. Colmar, 1872. 2 vols. 8vo.*

GERHARD (Eduard). Griechische und Etruskische Trinkschalen des königl. Museums zu Berlin herausgegeben von E. Gerhard. *Berlin*, 1840. (18 coloured plates.)—Etruskische und Kampanische Vasenbilder des königl. Museums zu Berlin, herausg. v. E. Gerhard. *Berlin*, 1843. (35 coloured plates.) 2 vols. in one, folio.

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